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# Prove for yourself that . . . **CRAYRITE is a better Crayon**

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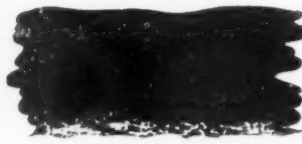
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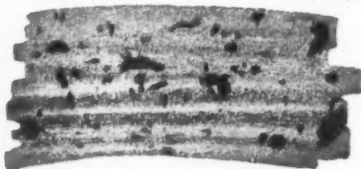
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NAME OF SCHOOL .....

CITY & ZONE ..... COUNTY ..... STATE .....

I teach ..... Grade .....

## LET'S RESOLVE!

During the coming year I will take time to secure new and varied materials with which the children in my classroom may experiment.

I will try to introduce more three-dimensional activities, recognizing that many children find it more satisfying to make things with their hands than to draw or paint.

In order to help the more timid child realize the importance of his creative efforts, I will compliment those children whose work—although not the boldest or most imaginative—shows progress and pleasure in original expression.

When having conferences with parents or speaking before PTA meetings, I will try to explain the importance of creative expression and the value of children's original work instead of the neat, stereotyped copy work many parents prefer.

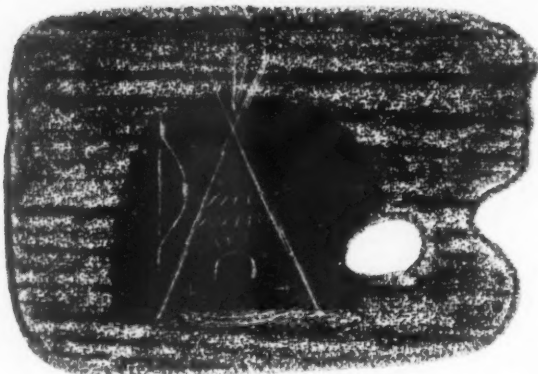
I will try to achieve a balance between art activities which are related to other school experiences, such as social studies, and free, experimental activities with a wide variety of materials.

I will remember that the number of semester hours of college art credit is not nearly so important as developing a real enjoyment of child art and learning that a major responsibility of the teacher is to create an atmosphere in which children will enjoy experimenting with their own ideas, whether or not they conform to our conception of art quality.

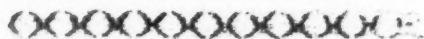
And finally, I will try to let my eyes dwell upon the child himself more than his product, because art quality in our public schools should be subordinated to the quality of the child we are producing.

Sincerely yours,

*F. Louis Hoover*

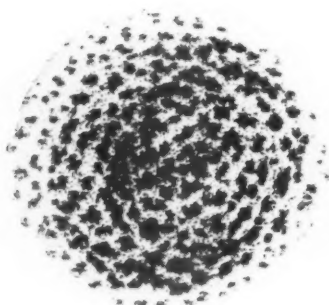
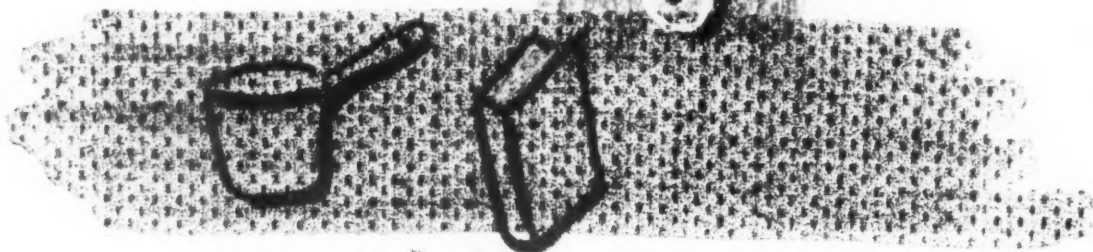
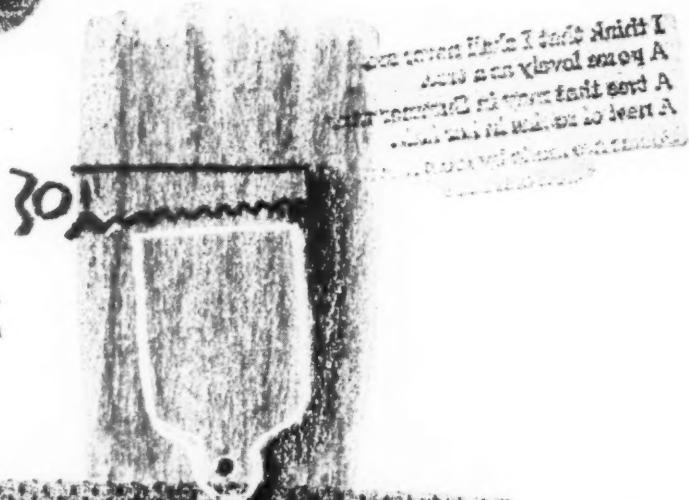


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# JUNIOR Arts AND ACTIVITIES

## CREATIVE ACTIVITIES FOR THE CLASSROOM

Volume 34, Number 5

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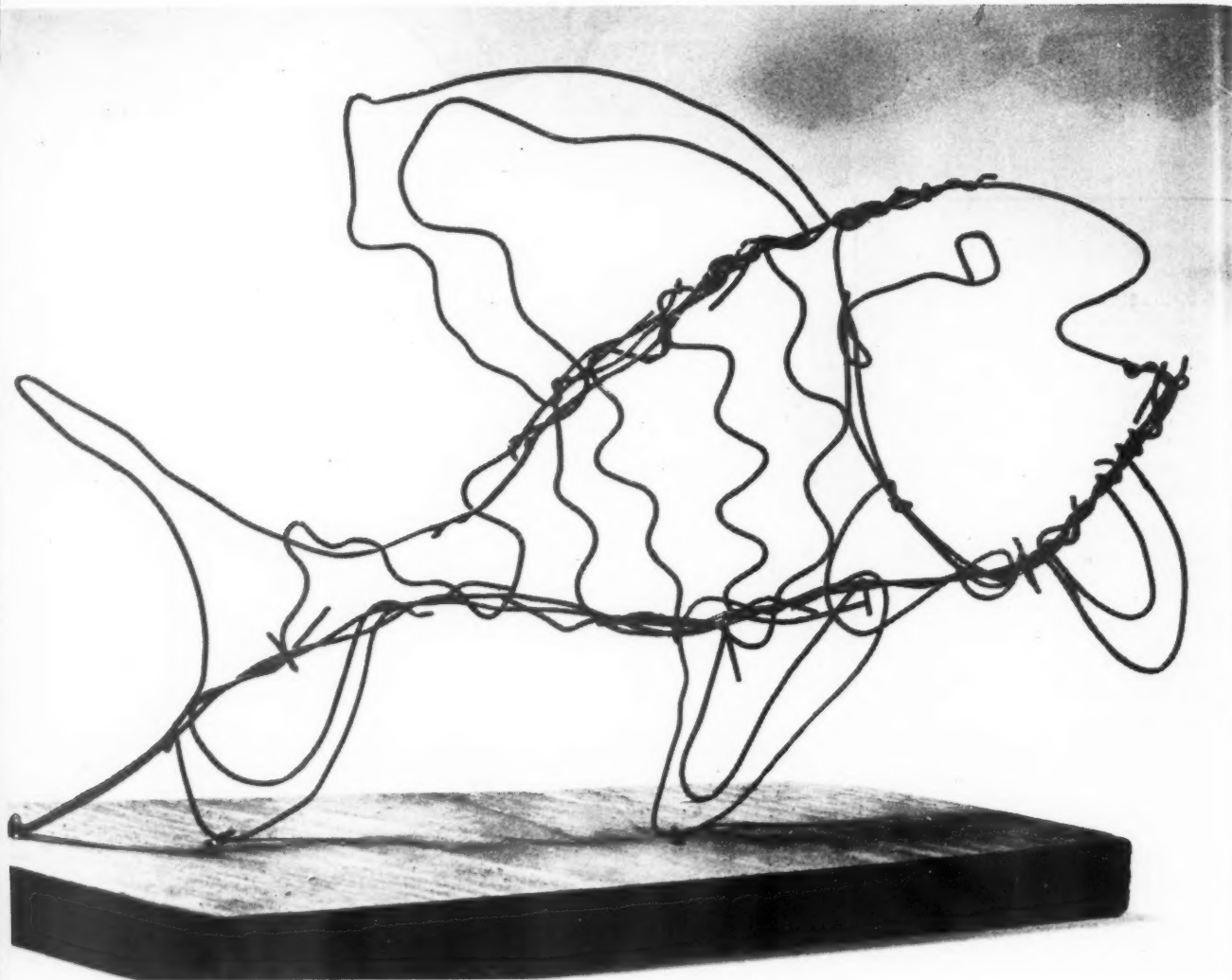
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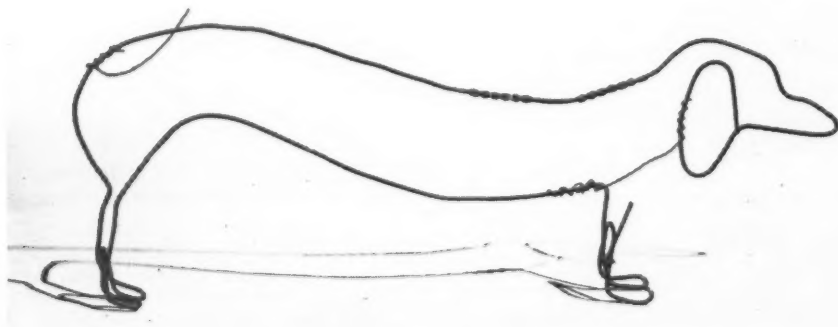
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Wavy lines in Gary Wilbur's delicately balanced fish suggest fluidity of its natural element.



Wiry dachshund was made from scrap by Walter McNeil. Note strategically placed joinings.

# WIRE MENAGERIE

A continuous line wrapped around thin air is wire sculpture.

Deft handling of line in space lies within  
the ability of anyone who will experiment with wire.

By **VERNE HENRY**

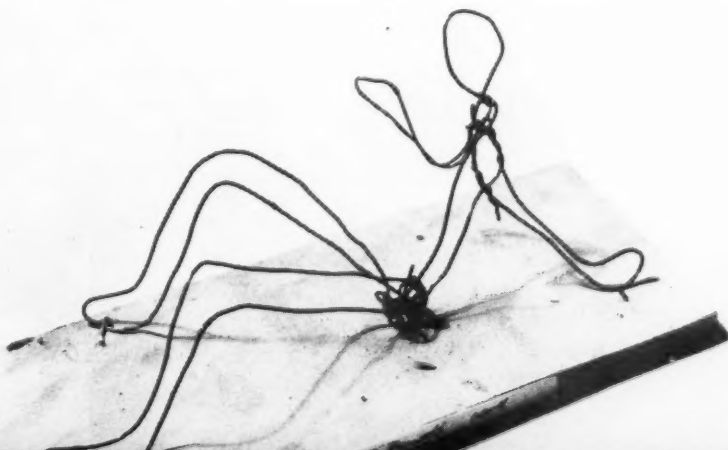
Supervisor of Art, Scotch Plains High School  
Scotch Plains, N. J.

The beauty of continuity of line is one of the earliest lessons of working with wire. It is a simple material — easy to get in quantity. It needs only simple tools — wire cutters and pliers. Stores, newstands and newsboys will usually save wire if students ask them to. The copper wire used to tie packages of magazines or boxes is fine for construction and is usually in long pieces. Other kinds of wire may be bought at dime-stores or hardware stores — stovepipe wire, screen wire or Bell wire, the latter in a variety of colors.

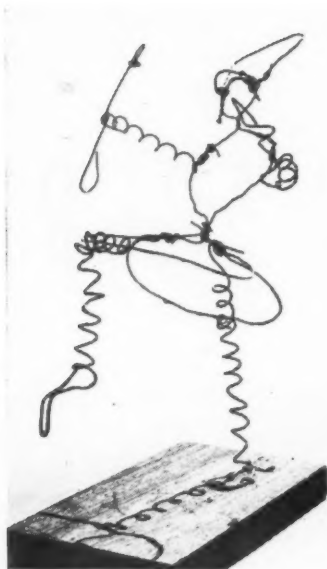
The first step is to learn to *(continued on page 10)*



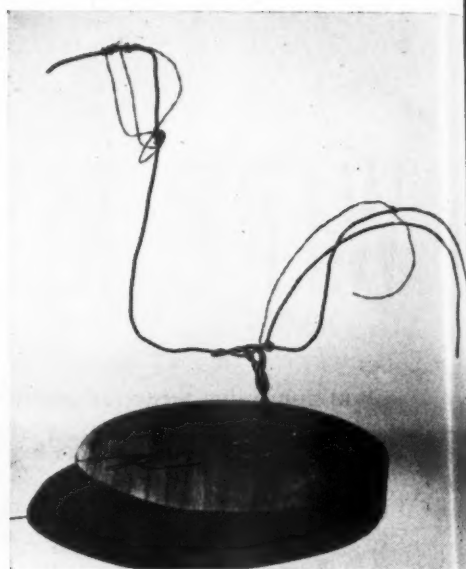
Carol Liana used black and white enamel to accent bird, prevent rust.



Wood rectangle under Russell Powell's reclining figure is both base and background.

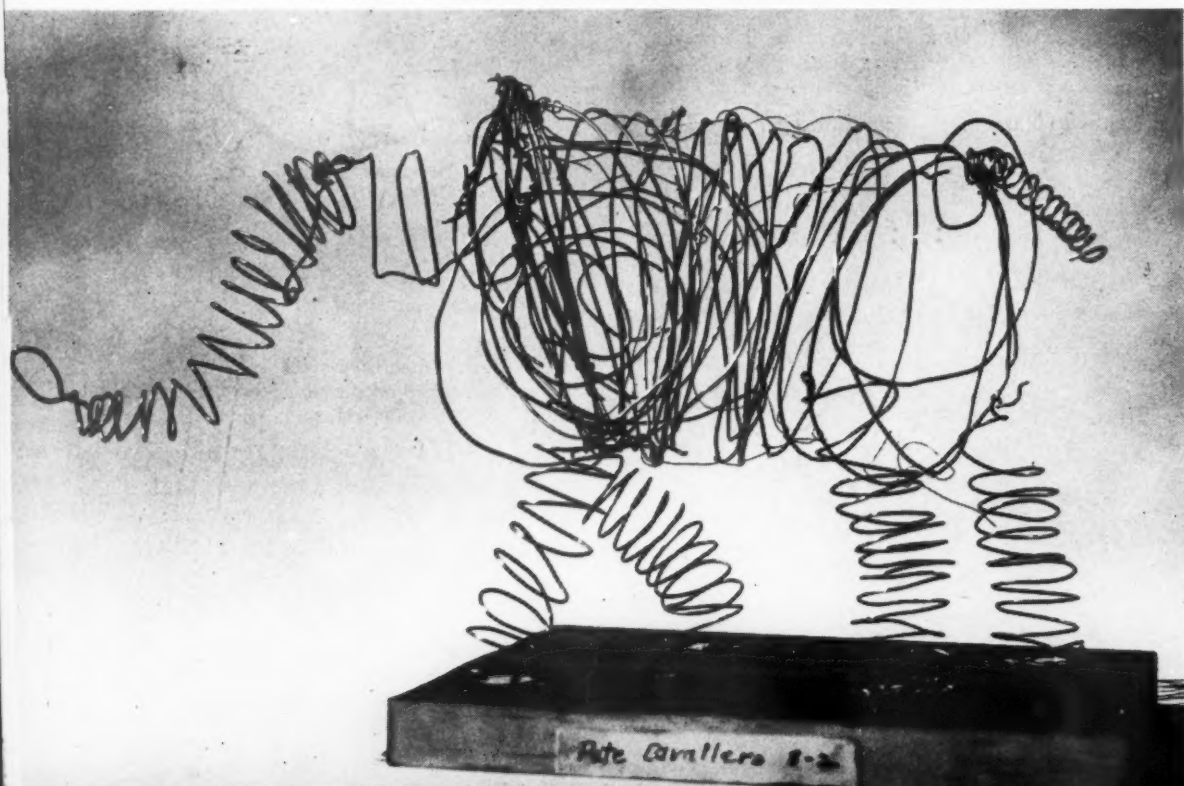


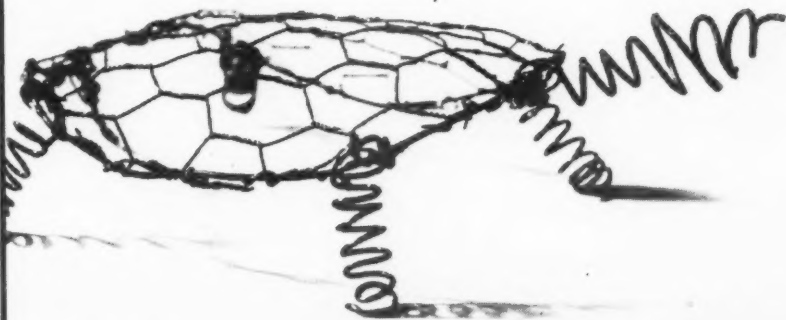
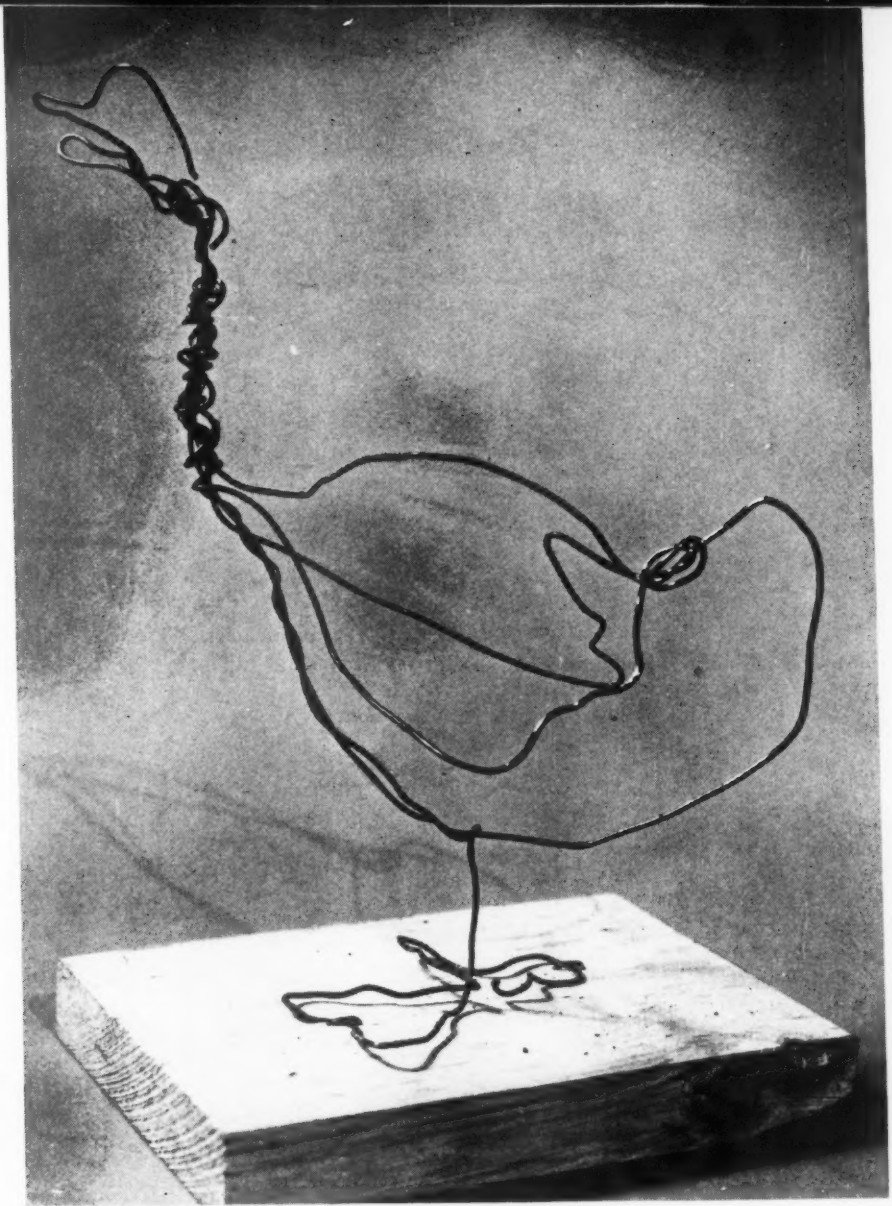
Drum majorette is by Harriet Max. Students soon learn to use cylinders . . .



. . . and cubes for basic outlines but Bill McGinn's rooster needs neither.

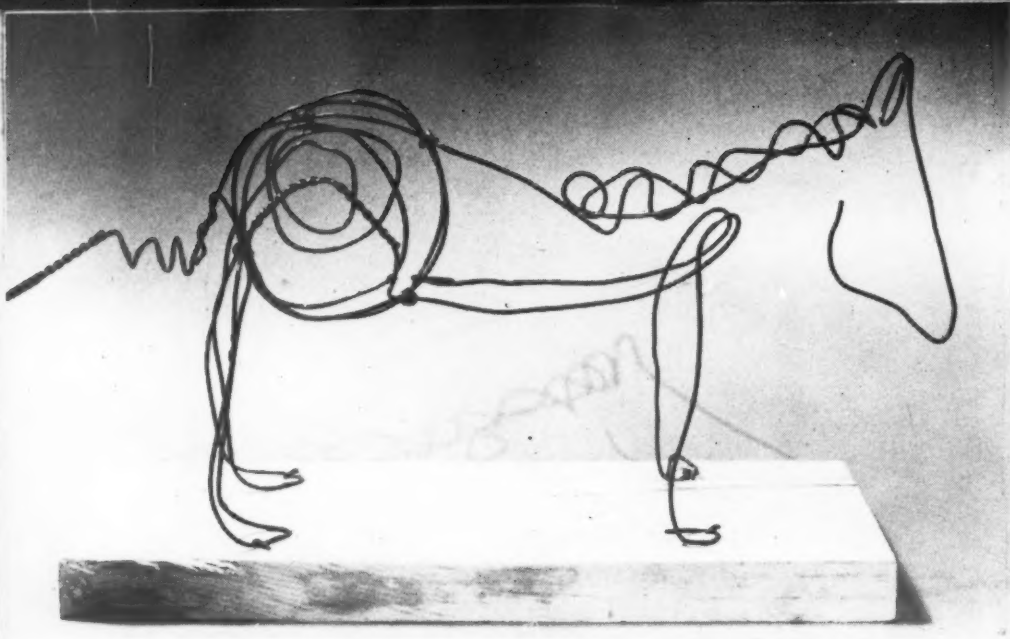
Series of heavy wire cylinders held in place by strands of finer wire forms Pete Cavallero's elephant.





Audrey Prior and Jane Wood  
ingeniously used  
hexagonal wire netting  
for realistic turtle.

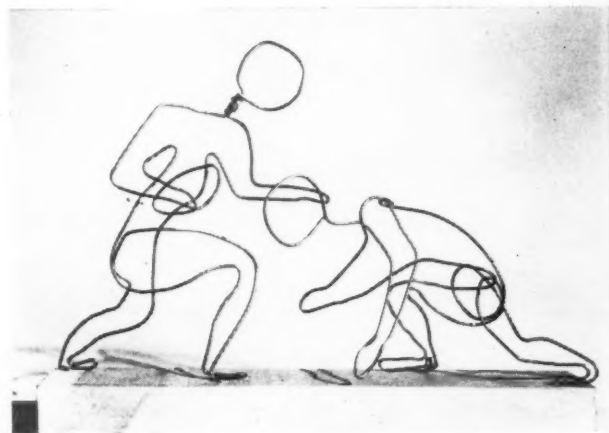




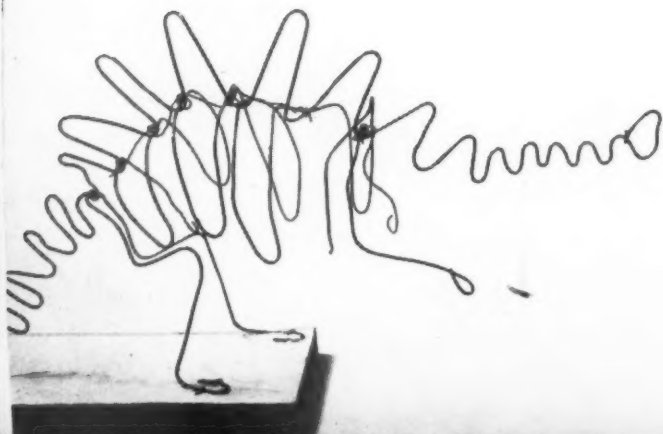
Nancy Newell's horse is one continuous line with clever use of suggested line at neck.

manipulate wire. It is really line in space and line in space is the same as line in drawing — it may be precise or it may be free. Students learn what the material will do by experimenting — twisting, bending, winding it around cubes or cylinders (pencils, dowels, or cubes of wood). In keeping with the concept of wire as line in space, it should not be cut but regarded as a continuous line.

While Ted Torchy formed his dinosaur he may have thought only that it was fun but he was learning about balance and proportion.



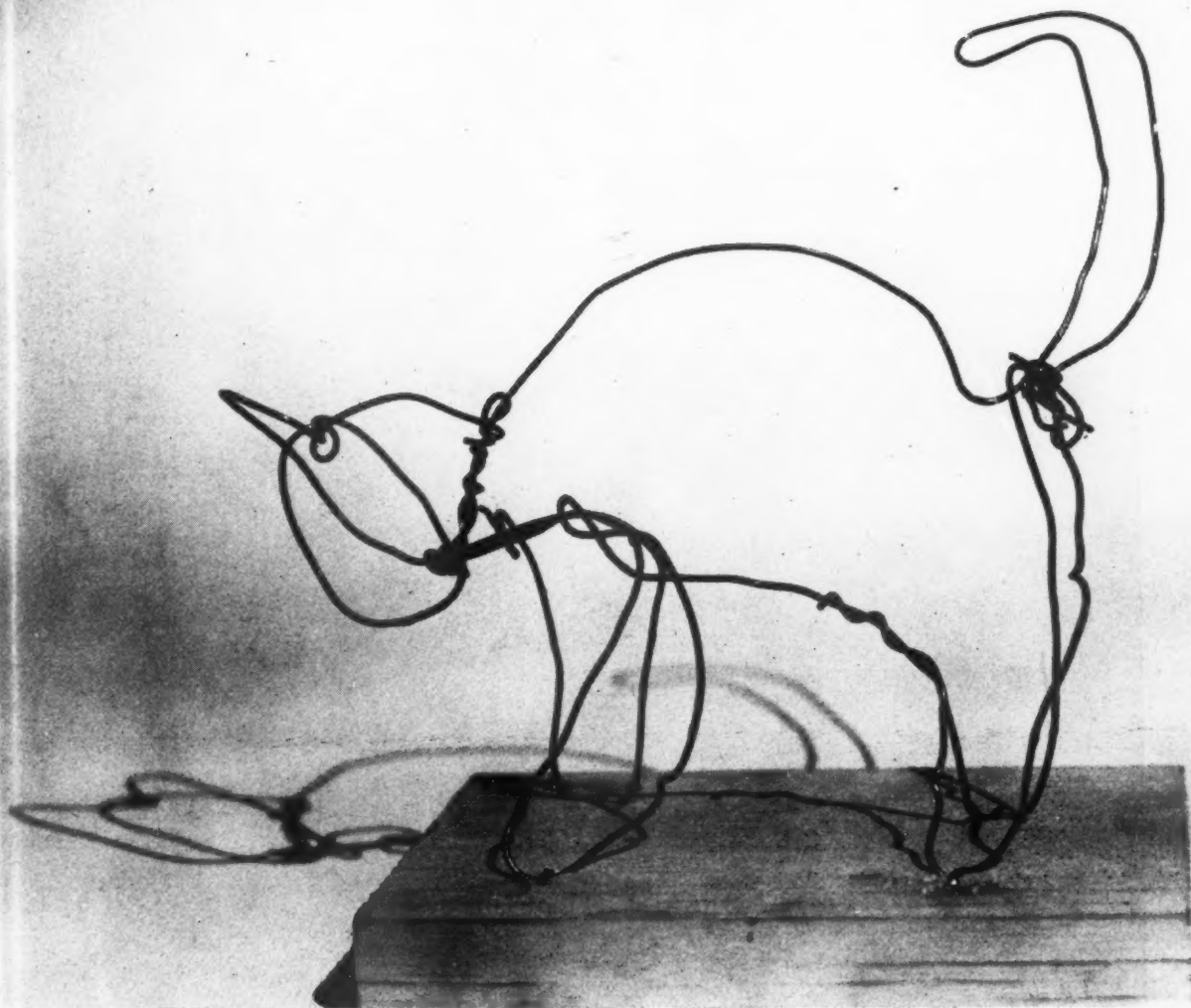
Effectiveness of complex football players is heightened by Walter McNeil's simplicity of execution.



When a few wire doodles have been made, they should be studied carefully. Do the students understand the material? Do the lines form a pleasing design? Is there confusion in the pattern?

An exciting dramatization is to focus a spotlight on the construction. Its shadow becomes a line drawing that may reveal weakness or strength in the formation.

As they continue to work, they learn that the



Marjorie Biddulph's cat casts a shadow which is really a line drawing. Students studied such shadows to improve their wire constructions.

fundamental cube and cylinder are the basic outlines for most structures — drum major, ette, horse, birds, dancers, imaginary animals, etc. A wire representation of a cube or sphere — with either full or empty spaces — may be hung and spot-lighted or displayed as students think best. Wire lends itself admirably to non-objective constructions.

Painting wire structures with either black or white enamel prevents rusting and adds to

their effectiveness. There is no reason why black and white or colors cannot be used together.

Many students get an understanding of sculptural form and the beauty of line for the first time through working with wire. Anyone who will experiment with this material can be successful with it. Keep the wire box and pliers handy in the art room. It's a very popular choice. •





In the field of handmade jewelry the name of Margaret DePatta is well-known and recognized as outstanding. She is a westerner who trained in San Francisco and New York and who worked with Moholy-Nagy at the School of Design in Chicago. Her husband, Eugene Bielawski, has worked out production processes for her jewelry. Her work falls into two categories: limited production of a group of designs; experimental and special order pieces produced personally by hand processes.

About her work, Miss DePatta writes:

"My exploration in the field of wearable miniature sculptures is leading to — the utilization of new structural principles in the working of metal and the holding of stones —

the development of non-traditional cuts in transparent gem materials emphasizing their "transparency" instead of reflective qualities, creating exciting optical and visual effects hitherto unexplored —

the conscious use of movement to articulate space, to produce negative and positive volume relationships, to reverse emphasis from light to dark, to change color accents in the piece, to alter the size and shape of forms, to construct movable forms for manipulative pleasure and to enhance the play of visual effects in transparent stones.

"The underlying principle in the development of the total design is the strong projection of the 'space concept' — the most important concept in all contemporary art."

Margaret DePatta  
1137 Terrace Drive  
Napa, California

# ART's

# ROLE IN



The students selected the craft work to be displayed, and designed and planned the exhibit which climaxed their study of South America.



# IN CORE PROGRAM...

Art is in danger when brought into a study of other subject matter. Will it emerge as a copy-book kind of illustration? Or can it go along with a core program as a strong and important expression?

I set out to prove that art need not be submerged when I took over the seventh grade core curriculum in our school. On the elementary level I had been working on that premise and it was a challenge to pursue this philosophy in junior high.

I met with my group in their early planning sessions and when they decided to find out about South America, I began to feel excited. We looked for material on the Incas and with the help of the social studies teacher we amassed a sizable collection of material, including many actual examples of weaving and silver-working — most of it related to the arts.

We were impressed with the pottery, metal work and weaving and decided to work in these areas ourselves, using the Inca material as a point of departure for our designs.

## **Weaving**

We tried to make looms like the primitive ones we saw in the pictures, and we experimented with several forms of weaving. Some people wove belts on looms made of tongue depressors which helped them understand how Inca looms worked. Others did finger weaving, some used the Egyptian cardboard method and a few worked on the large looms set up in the art room.

*(continued on next page)*

## **Practicing Inca Crafts**

**brought old civilization alive**

**for junior high students**

**as creative approach uncovered**

**rich art ideas in study**

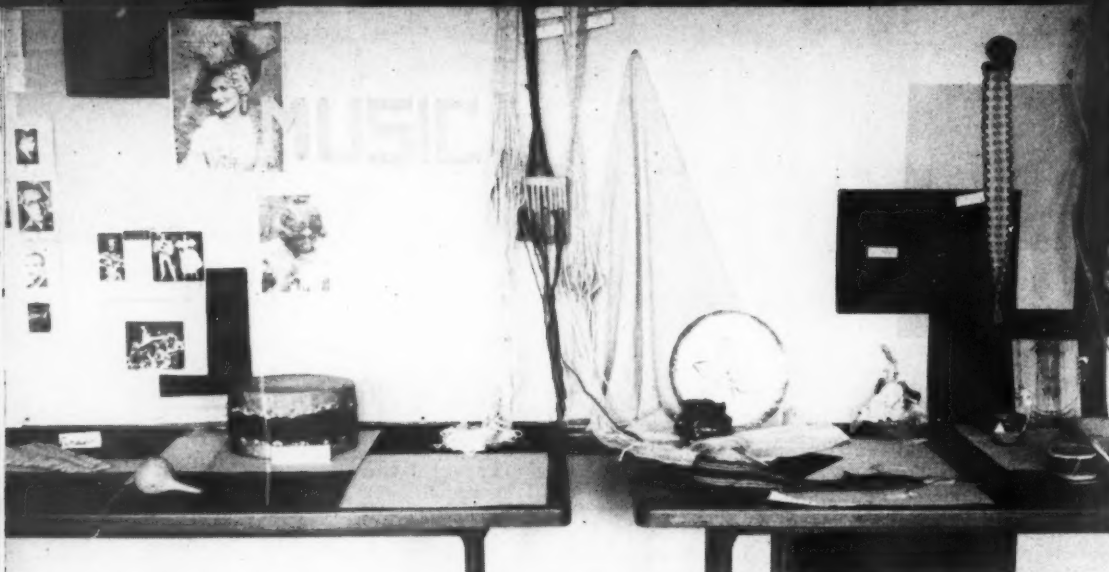
**of South America.**

**By JOSEPHINE MIDDLETON**

Art-McGuffey Schools  
Miami University, Oxford, Ohio



Students chose craft areas they wanted to work in, used Inca material as inspiration for designs. \*



Craftsmanlike exhibit proved that creative art is invaluable component of junior high core program.

The children liked the weaving project so well that some made several belts, experimenting with different methods and designs. During the time we worked on this unit, nearly every child in the group wove at least one piece. They came to the art room every free period. They took the weaving with them to work on it at home, in their home room, at lunch — in fact, wherever they could find a nail on which to hang one end so that the other end might be tied around the waist.

#### **Metal Work**

Meanwhile, another group had begun experimentation on copper. They formed copper discs into bowls and designed forms for pins, pendants, and belt buckles. We had no means of soldering so pieces had to be designed by twisting, piercing and by stippling with a nail. In other words, we had to design in terms of the material and our limitations as well as our understanding of Inca art. I had never attempted jewelry with children at that level of development but they did things which were remarkably pleasing in design and craftsmanship.

The biggest problem was our limited supply of jewelers' saw blades, as some children's muscular coordination was not developed sufficiently for them to saw without breaking blades. They were undaunted by this and were in the art room at all hours or using a piece of steel wool in their home room or at lunch.

#### **Pottery**

The pottery group made bowls and boxes and some students went on to make heads and figures. One boy, remembering the jugs with heads and bodies which he had seen, made a pitcher with an abstract head as the design. The results were decorated either with slip and the design scratched in or with the underglaze paint and clear glaze.

They loved their pieces and this group also found reasons for showing up in the art room to add another touch to their pieces in the damp state or to check to see if I had had time to put them in the kiln.

#### **What did we learn?**

Everyone was aware of the sensitive feeling for design evidenced in the pieces. They understood the processes they had gone through and how they were like or different from the work of primitive peoples.

There never seemed to be time enough for the students to do all they wanted to. The groups were constantly changing. A child would come up and say, "I'm finished with the clay piece 'til you can fire it and Betty says she'll start me on weaving. Is that all right?" Before granting permission, I would make certain that the design had been made as the loom could not be threaded unless this was done.

They helped each other and learned to share the thrill of someone else's success as well as the problems which arose when a saw blade snapped or when someone dropped his weaving, tangling the threads.

Finally we had an exhibit for the students and their parents. The art we valued most went into the arrangement. Planning the exhibit showed growth in understanding not only of the primitive people they had been studying but of people everywhere, and of the part which art plays in our lives.

I had proved to my own satisfaction that if the stimulation is rich, if the challenge of interesting art materials is presented, if the children are encouraged to work out their own designs in terms of the material but are never bound by it, and if each child's work is accepted and valued for its own unique contribution, then a core type of program may provide the framework for real creative art. •

**Art, literally, is involved** in all the sensory aspects of our man-made world. Of much of it we can scarcely be proud, but our responsibility is to improve our environment and our world, not to ignore it. Painting and drawing afford important values for everyone and each should have his opportunity for the joys and the satisfactions of such expressions. But there is also the great range of other art fields — clothing, the home, gardens, commerce, industry, the community. These are all areas in which, regardless of status and age, we move and have contacts, in which we make decisions and judgments, and exert a measure of control. For most people these are the stuff of their day-to-day life and if art is to be made an integral part of their lives it must concern itself with such areas. This does not mean lower standards, for art forms drawn from ordinary daily life are as eloquently expressive of an age as are paintings and sculptures.

**There are a number of art fields** which are almost never included in art programs as, for example, design in buildings and communities. These two areas, including as they do a large proportion of our environment, are both notable in the shocking inadequacy of their development to meet modern conditions. Our homes and our public buildings, trying generally to look like something Colonial or Italian or English rather than 20th Century American, are not conceived in modern terms or in modern forms. Our communities, grievously ill from over-development, blight, speculation and overcrowding, threaten to collapse unless redesigned. Yet in both those areas the majority of people maintain an air of dangerous and disconcerting unconcern. Having no sensitivity to the problems that exist, they take no stand or no part in their solution. During the next few decades the design and construction of our architecture must be revolutionized and our communities and cities must be redesigned if our civilization is to continue. Art education can, through these areas perhaps more than any others, re-enter the arena of contemporary life. It is a responsibility we dare not shirk.

**From Educators Report on Art Education**

By Dr. Edwin Ziegfield

The Related Arts Service

Vol. V, No. 3, October, 1947

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## PENDANT

### JUNIOR ART GALLERY FOR YOUR BULLETIN BOARD



A piece of jewelry is only the end result of a design which is either good or bad, according to your design and craftsmanship ability.

Design occurs all around us in the form of real or imaginative things. I especially like to derive my designs from bugs, fish and animals. Sometimes, just by bending and twisting wires or by soldering together interesting shapes and textures I am helped to arrive at something unusual and exciting.

When one has experimented with metal and knows its possibilities, it saves time and money to sketch designs on paper. When they are satisfactory, then one can make a well-crafted piece. Jewelry must be comfortable to wear; so it does take some experimenting.

Everyone has the potential ability to become a designer, and if he likes working with tools, making jewelry is wonderful fun . . . and profitable.

*Edward Bric*

Edward Bric, age 18  
Chicago Vocational High School  
Chicago, Illinois



# boy meets CLAY



David Cox's unusual talent in  
clay is an object lesson for teachers:  
students need access to great  
variety of media.

By IRVING BERG

Monnier Elementary School  
Detroit, Michigan

Twelve year old David Cox is a natural potter. I can tell by the careful way he crouches over his work and by the easy way his clay moves from lump to coils to pot. There are other things I cannot tell or explain. The mystery of why one boy out of many takes the same clay as the others and makes pots easily, naturally, lovingly — almost as if the skill were lying dormant in his hands waiting for the magic wet touch of the clay to set it free.

If you could study David's face while he is absorbed in one of his pots, you would recognize the unmistakable stamp of the craftsman. The squatting Mexican potter and the patient weaver at his bench in New England have it and so has David Cox.

David uses no templates to make his shapes. Al-

For some people, coils lump and act ornery but clay seems to cooperate with David. Like crouching native potters, he stays close to his work physically as well as mentally. His effortless designs are bold and suited to his material.



Photographs on opposite page show stages of work on this pot. Note beautifully proportioned handles.



David's left hand supports inside wall as he mashes new coil onto pot.



Without using templates David keeps a pot growing naturally and symmetrically.

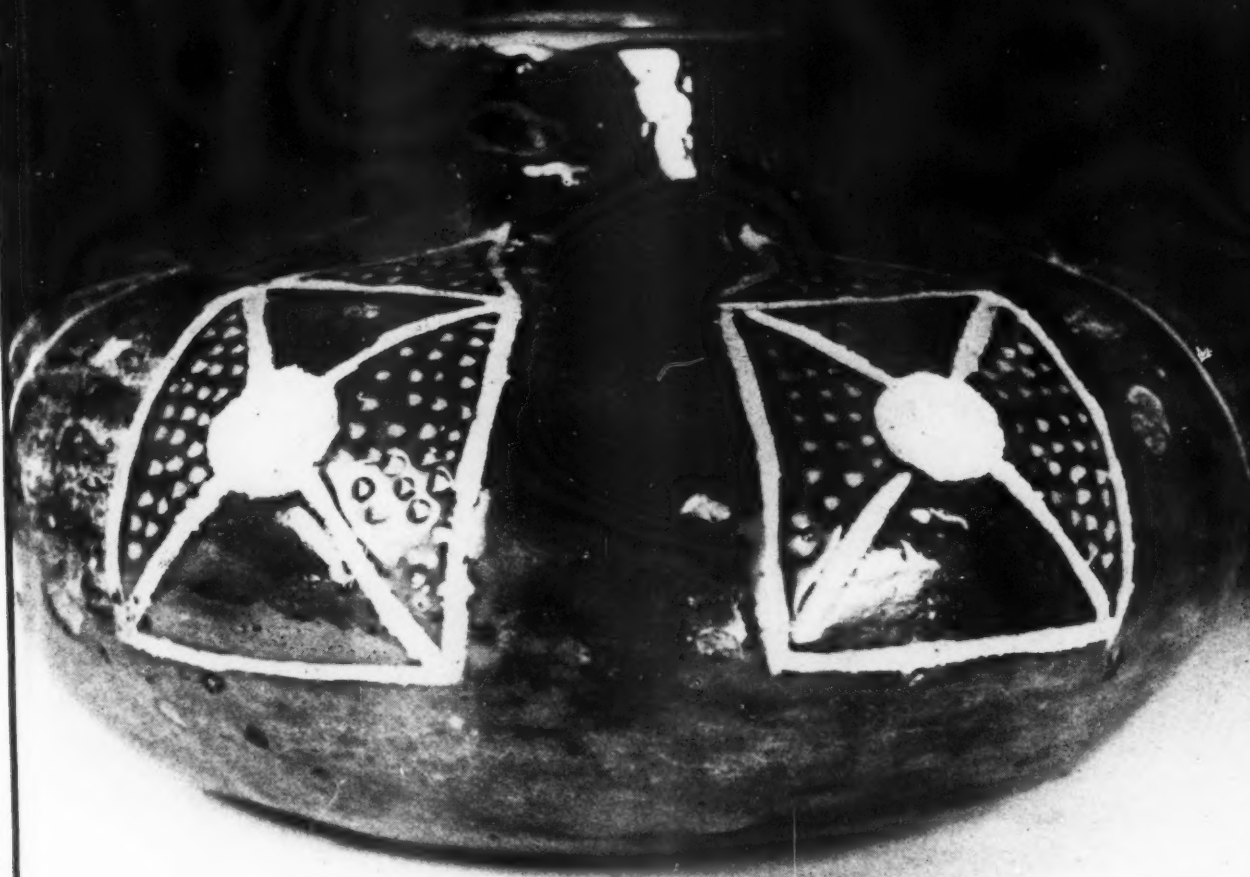
Matte glaze gives textural interest to pot decorated with simple coils and slabs.



though templates are standard procedure for keeping a pot uniform while building up the coils, he has an eye for keeping the thing going around in a natural growth. He responds to my suggestions and doesn't seem to need elaborations and supervision which sometimes act as a damper on spontaneity. David learned quickly about the different types of decoration, like adding coils, slabs or balls of clay, incising lines into the clay, sgraffito (scratching through a layer of colored engobe to expose the clay underneath), ordinary colored slip or engobe decoration and ordinary glazing. We discussed how different shapes are more suitable for certain types of decoration. Never apparent in his paintings or drawings, David has a talent for decorating pots with simple geometric shapes. He decorates directly on the leather-hard pot without planning beforehand on paper.

Since the job of the art teacher in elementary school is not to make artists or to specialize in potters, I felt the need to put to constructive use my experience with David. It taught me that some children not only love to work with a certain medium but have an actual need for it to fully realize their potentialities. This experience also proves that the greater variety of materials a child has an opportunity to experiment with, the greater his chance of finding the material in which he can best express himself. •

Native potter learns his craft from his father. This one's family has lived in same house near Mexico City and worked in clay for generations.



David first covered this vase with black slip, then scratched through to expose buff-colored clay design (sgraffito).







# LET'S PAINT ON CLOTH!

By **ESTHER W. CLARK**

Art and Social Studies Teacher  
Park Hill Elementary School  
Denver, Colo.

Children soon learn that quick, free painting is as effective on cloth as on paper. They seem to sense the value of repetition and come up with colorful, original textile designs. The free-brush technique insures freshness and spontaneity.



"Paint on cloth! How do you do it?" asked Bill.

The answer I gave him was a simple one. "Just like you do on paper, only you use a different kind of paint — a textile paint."

"What kind of a brush do you use?" asked Art, always interested in new things.

"The brushes we will use have a stiff bristle and are round with a blunt end. There are several sizes. There are some flat ones for flat or line surfaces but they also have a stiff bristle. Cloth has a different texture than paper so we need a different brush. Do you want to try it?" I asked.

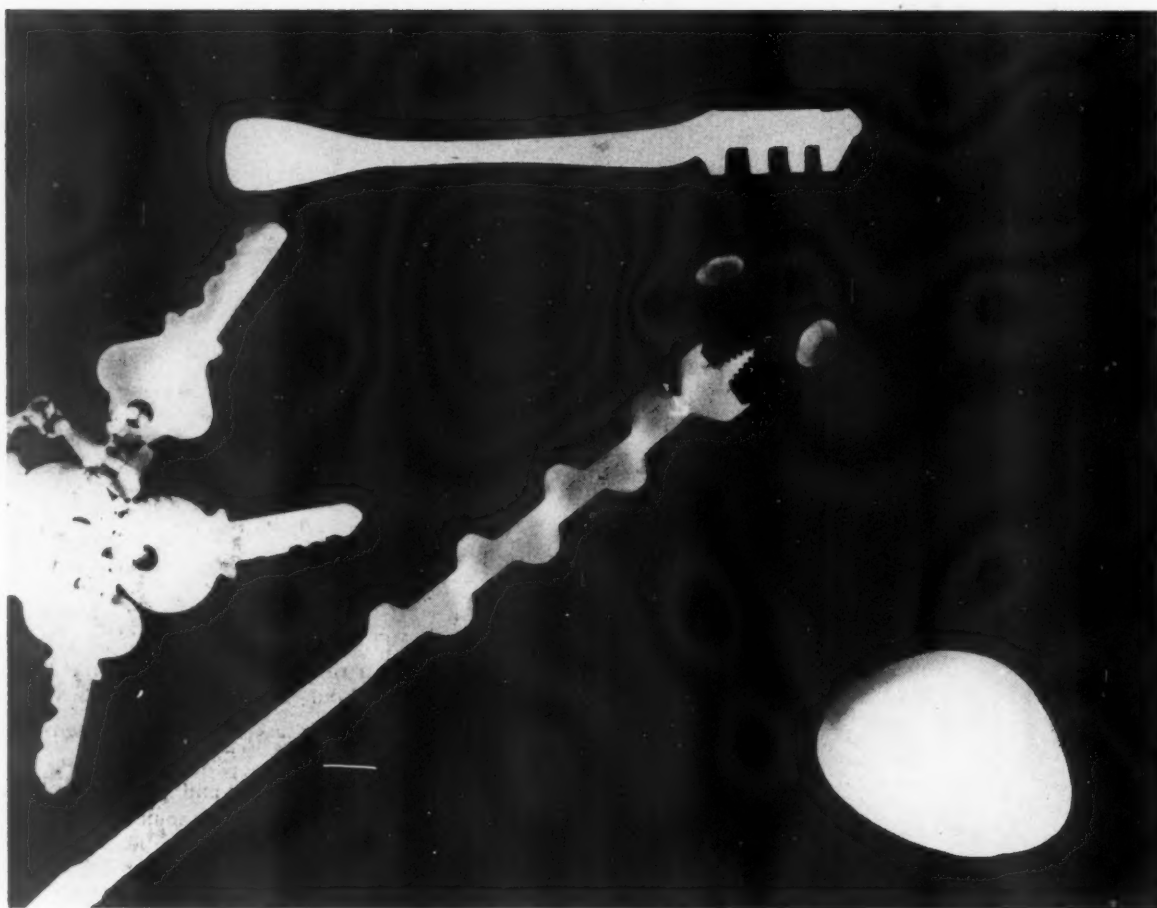
"Yes, let's do it now!"

When children know that their same quick, free painting is as effective on cloth as on paper, the change to a new material and slightly different way of working doesn't hamper the spontaneity of their designs or pictures.

Often for their first experience of painting on cloth I suggest that they copy a favorite picture that they have painted or crayoned on paper. If it is a picture of one of their experiences or an imaginary picture or design, they seem to see immediately the value of repetition.

Billy who painted the birds and fence said, "I could have the birds following each other. When they come to the edge of the cloth, they can turn around and hop in the other direction." So the four rows of hopping birds are a continuous pattern. He named the textile, "Baby Birds Hopping Around the Fence." Each row of birds is a different color — blue, orange, yellow, and red. The fence is green.

Arthur's textile of trees and flowers was chosen from several pictures that he had painted during one art class. Arthur is a child who produces three or four pictures during one class period or works with several different media. There is enough working space to allow him freedom to produce as ideas come to him. It is then, when the idea is new and intense, that he is able to transfer it to an art media and retain his own flair. (continued on page 49)



## PLAYING WITH LIGHT

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By **JOHN LASKA**

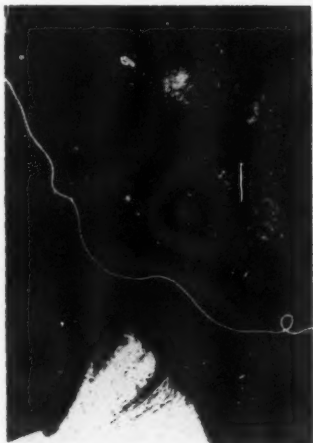
University High School  
University of Illinois, Urbana, Ill.

The photogram is one of the introductory procedures to understanding the photographic process as an art medium. At University High School our students have shown an increased awareness and interest in photography because of the interesting and innovating experiences in this simple process.

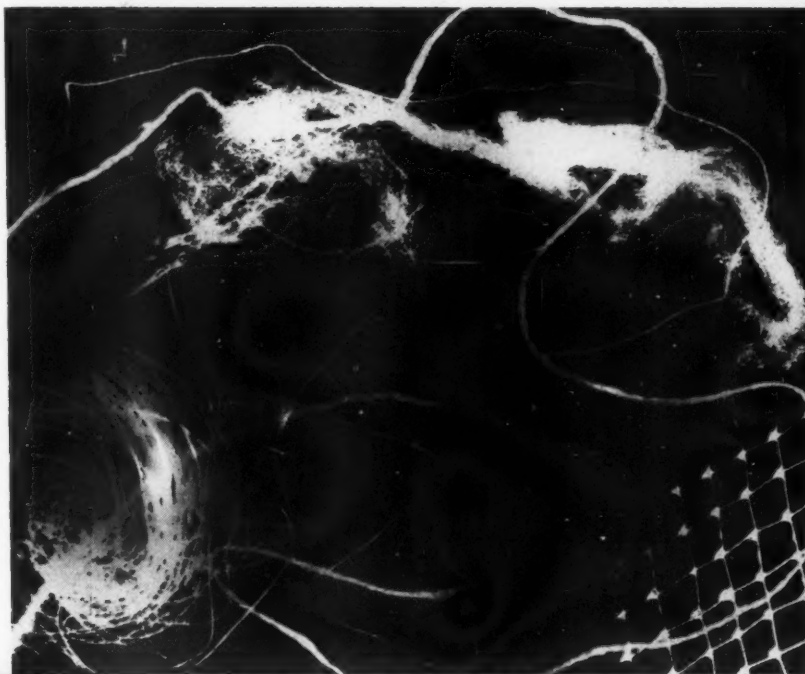
The study in general concerns the fundamental procedures and materials of photography. The word "photogram" is not used until the students have worked at it a while. The student first meets the

photogram under the discussion, "Photography Without A Camera".

The materials are relatively simple—a darkened room, a safety light recommended by the instructions found on the paper which you may choose to use, some enlarging paper (we use Kodabromide F2 and a Wratten Safety Light series OA), Dektol Developer, water acid fixer and three developing trays. All of these supplies may be purchased from a local photography shop. These materials contain easy-to-follow directions



2



3



(1) Keys, glass cutter, tacks, drill bit and paper cutout make a study in sharp black and white. (2) Soft materials like sawdust, bristles, string and (3) sheer fabric make less contrasty prints. (4) This design combines hard and soft materials — string, excelsior, steel wool, plastic and chicken wire.

for use by even the most inexperienced of photo enthusiasts.

For making the photograms participants should acquire a variety of assorted articles and materials of differing textures and degrees of transparency. Clear and colored glass, fluted glass, cellophane, string, sawdust, insect wings, leaves, sheer fabric, water and many other materials are effective in securing ingenious variations in the completed print.

Under the protection of the Wratten safety light the



5

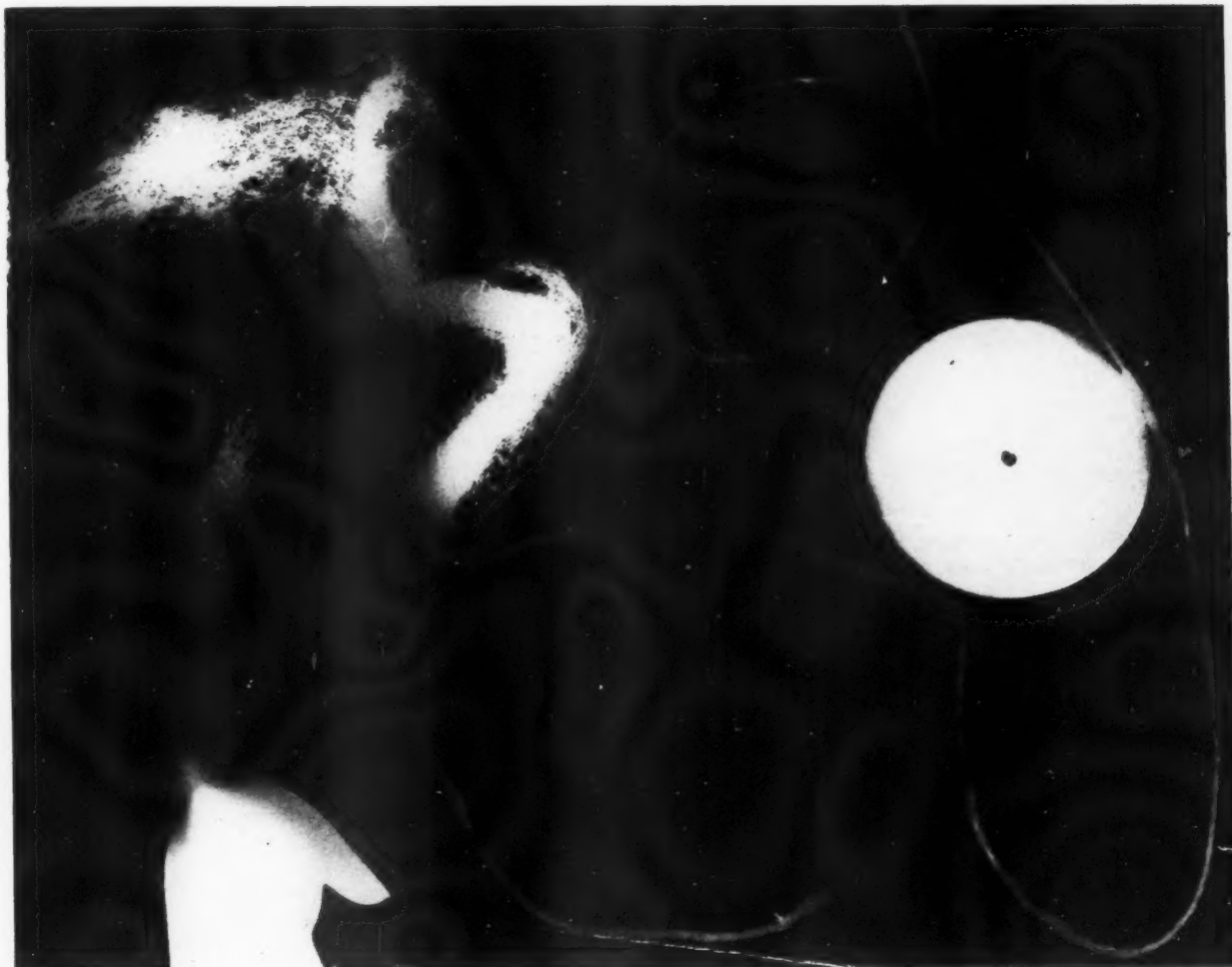
student simply arranges his materials on a piece of light-sensitive enlarging paper. Some understanding of what will happen to this paper when it is eventually exposed to a white light is essential to a sensitive use of the medium. There is no faster way for the student to gain insight into the process than to experience his first exposure and to print it. This will also help everyone to learn the correct exposure time which varies with the density of the materials used and the strength of the light making the exposure. There are a large number of variables in each composition and this is one experience in which this feature is creatively helpful.

The exposed paper is first placed into the Dektol developer. It is permitted to develop normally for one

6



One of the things that makes photograms so interesting is learning what effects certain materials create — like the glass cup in (5). With relatively dense materials like (6) gripping tongs, steel wool and heavy string; and (7) button, string and sawdust, the artistry lies mainly in the arrangement.



7

minute. Failure to obtain a print of a high fidelity in range of value from a good white to a dense black will indicate that the material requires a longer exposure time. A good print is remarkably easy to process, however. After its development in the Dektol, the print is washed thoroughly in water for about ten to thirty seconds. The print is then placed into the acid fix and under agitation. In a minute and a half it may safely be examined under normal light. This does not mean that the print is now permanently fixed and may be removed from the fixing bath. It

will normally remain in the fixing bath for ten minutes and then will need to be washed for thirty minutes in rapidly running water before the print can be safely permitted to dry without stains or discolorations.

It is obvious that the art teacher will have to make some pre-class preparation in setting up the materials and in presentation of the procedural instruction to the class. The results are worth it and may well lead into a widely diversified and enriching future inside school and in outside experiences in photography. •

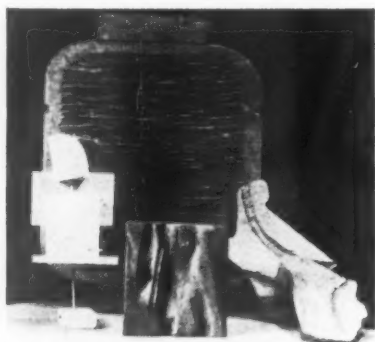


By WILLIAM BEALMER

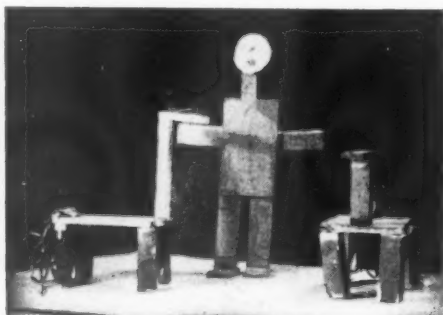
Director of Art Education  
State of Illinois

# WOOD WORKS

A common art material with uncommon possibilities, wood is



Seven-year-old uses toothpicks, balsa to show himself in dentist's chair.



Wood scraps make farmer and his team.

Picture is chiseled in orange crate tray.



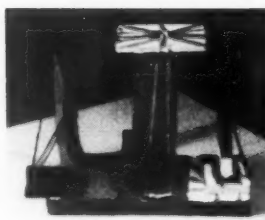
## For Children

WOOD is a means of providing experiences for manipulative exploration

- . . . offers an opportunity for growth in muscular control
- . . . as a material for expression provides experiences which stimulate imagination and inventive powers
- . . . provides an opportunity for experiences stimulating thinking and problem-solving

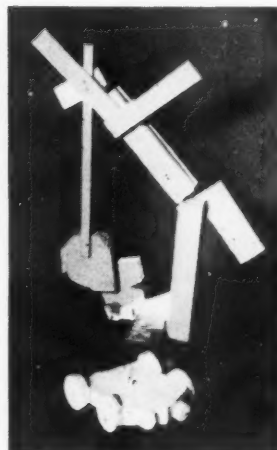
CHILDREN need the experiences of sawing, hammering and sanding wood — arranging it in abstract forms as well as child-planned objects for use in play, at school and at home.

- . . . should be allowed to work in any manner typical of their age level. A four-year-old may pound and hammer and call his shape a house, a person, or whatever he is thinking of at that moment. A seven-year-old may make a boat but his boat is different from the others in the group. A ten-year-old may plan the design for a spoon, a fork, a tray or a box depending on his own needs and interests. A thirteen-year-old may use wood as part of a construction for a project about community living or for a needed object for use at home. •



String, paint and wood combine in bridge-like design.

Five-year-old made little car; seven-year-old, the abstraction.



# KS WONDERS!

ood is

ore than versatile. It's good to touch, to see — even to smell !

ative

## For Teachers

By providing children with a material such as wood, teachers

- .are able to see growth in a child's muscular coordination
- .are providing children with situations which are learning experiences
- .help children develop a respect for the materials and tools used to make their toys, their furniture and their homes, and to appreciate the beauty of the grain and texture of wood

It is important for teachers (classroom and art) to experiment with wood and the necessary tools in order

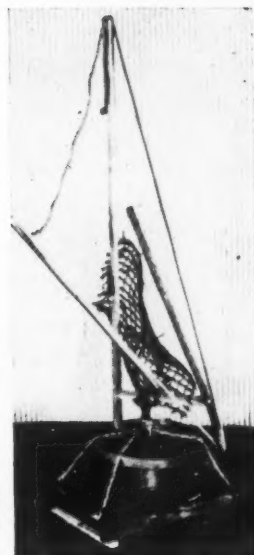
- .to gain a better understanding of the child's problems involved in constructing with wood
- .to strive through her own creative endeavor to have a more sincere respect for each child's individual expression in wood
- .to gain for herself the joy which a child experiences when working with wood

Teachers should constantly bear in mind that any attempt to make children build in an adult manner will soon retard independent thinking and expression. To expect any form of skill comparable to an adult's will prove dangerous to the child, for activities involving wood should be child-planned, not teacher-planned — child-constructed, not teacher's patterns — in order to stimulate child-pride — not teacher's pride.

The essential tools may come from a hardware store, a lumber company, a child's home or from the wood shop. Minimum tools should include nails (large heads), sandpaper, hammers (7- or 12-oz.) and coping saws. Hand planes, files, hand saws, drills and chisels may be added to the collection for more extensive wood activities.

The wood used may be scraps from orange crates, barrels, cheese cartons, fruit cases, or pine, plywood, or balsa wood purchased at a lumber or hardware store.

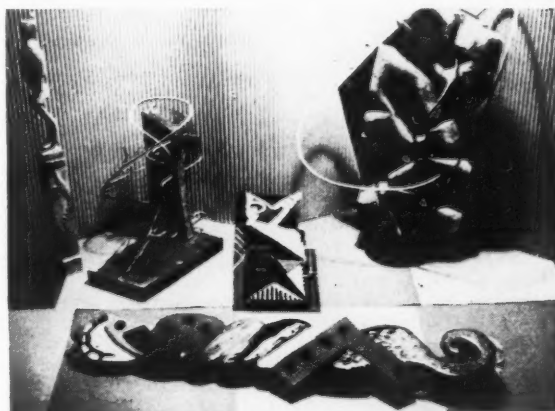
The creative process in education is dependent on all teachers providing situations for children which demand independent and resourceful thinking. Wood is a material which encourages this type of action. •



More involved structures result from adults' experiments.



Variety of forms shows art versatility of wood.



Adults combine wood with cloth, wire, nails.



Fairfax County Public Schools, Virginia

Teachers of home-bound children help each child keep abreast of his class in skill and content areas, and provide cultural, recreational and avocational planning for leisure hours.

# Art for the home-bound

State Boards of Education have in recent years given special attention to the problem of furthering the education of the "home-bound" child. To this end teachers are provided whose duties involve providing home instruction for such children. Their aim is to help each child keep abreast of his class in the school in which he is registered.

As a teacher of home-bound children, I soon realized that this is a comparatively new field. There are therefore few comprehensive guides for teachers entering this work.

No school program is complete that does not provide cultural, recreational and avocational planning for leisure hours. The home-bound child of necessity has more leisure time than a normal child. This extra time may well be utilized for greater cultural training. The child, therefore, should be helped to develop habits, skills, knowledge and appreciation so that he may enjoy his everyday experiences, both through participation and through observation.

A good art curriculum for home-bound children is adapted to the individual needs, interests, abilities and disabilities of each child. The high school training of each physically handicapped child must enable him to find a



Parents have provided kitchen wall and simple paints for cerebral-palsied child.

**Introduction of creative art  
to physically handicapped children can  
change the color of their world.**

**By MARIETTA ARNOLD**



Occupational therapy at Cerebral Palsy Day School in Albuquerque includes typing.



Fairfax County Public Schools, Virginia

Important in the rehabilitation of home-bound children are group experiences like an occasional party with physically sound children of their own age.

special interest and skill in some work in which his physical impairment is not a vocational handicap.

Among the children under my guidance there is a boy badly crippled by polio, wheelchair-bound for life, who at 14 needs a reason for living. How can I find his interests and aptitudes, guide him in the development of his assets, and so form a basis for future economic independence? Weak muscles need strengthening by tasks not hard enough to be discouraging. Some creative experience in which he can be successful and derive pleasure from the doing must be found quickly to help him overcome a feeling of inadequacy.

How about the restless eight-year-old with rheumatic fever who must lie quietly in bed for several months? What can she do to pass the long hours that will not over-tax an already severely damaged heart but will satisfy her desire for creative expression?

Then there is the active healthy 12-year-old boy, suddenly confined to a wheelchair and a heavy body cast. Full of rebellion at a fate that treated him this way, how can he find emotional release?

The high school junior girl who loved to dance, who had dreams of some day excelling in ballet — now so crippled by polio that she will be months learning to walk again — must be helped to reorganize her life and get past that first big hump of adjusting to a possible lifetime of being handicapped.

We have the child who loves and responds to beauty

of all kinds, but who is so badly crippled by muscular dystrophy that the use of all art media is denied him. What can be planned for him?

The spastic child who longs to cut and draw but can scarcely hold a pair of scissors presents still a different problem. Must he be denied art experiences so necessary for social and individual growth?

All of these and many other problems face the teachers of children who are home-bound. Hoping to get some of the answers I turned to a class in elementary art education. This stimulated me to experiment with many forms of art media for my home-bound pupils. I found some of the media suitable for a number of children, others suitable for only a few or perhaps for but a single child. In general, material for the task must be light in weight, flexible and easily manipulated, and not so difficult to use that results are disappointing.

Work with paper mache is lots of fun for the youngster who is able to be up and who can move about freely. However, this medium results in some unpleasant experiences with the bedridden child.

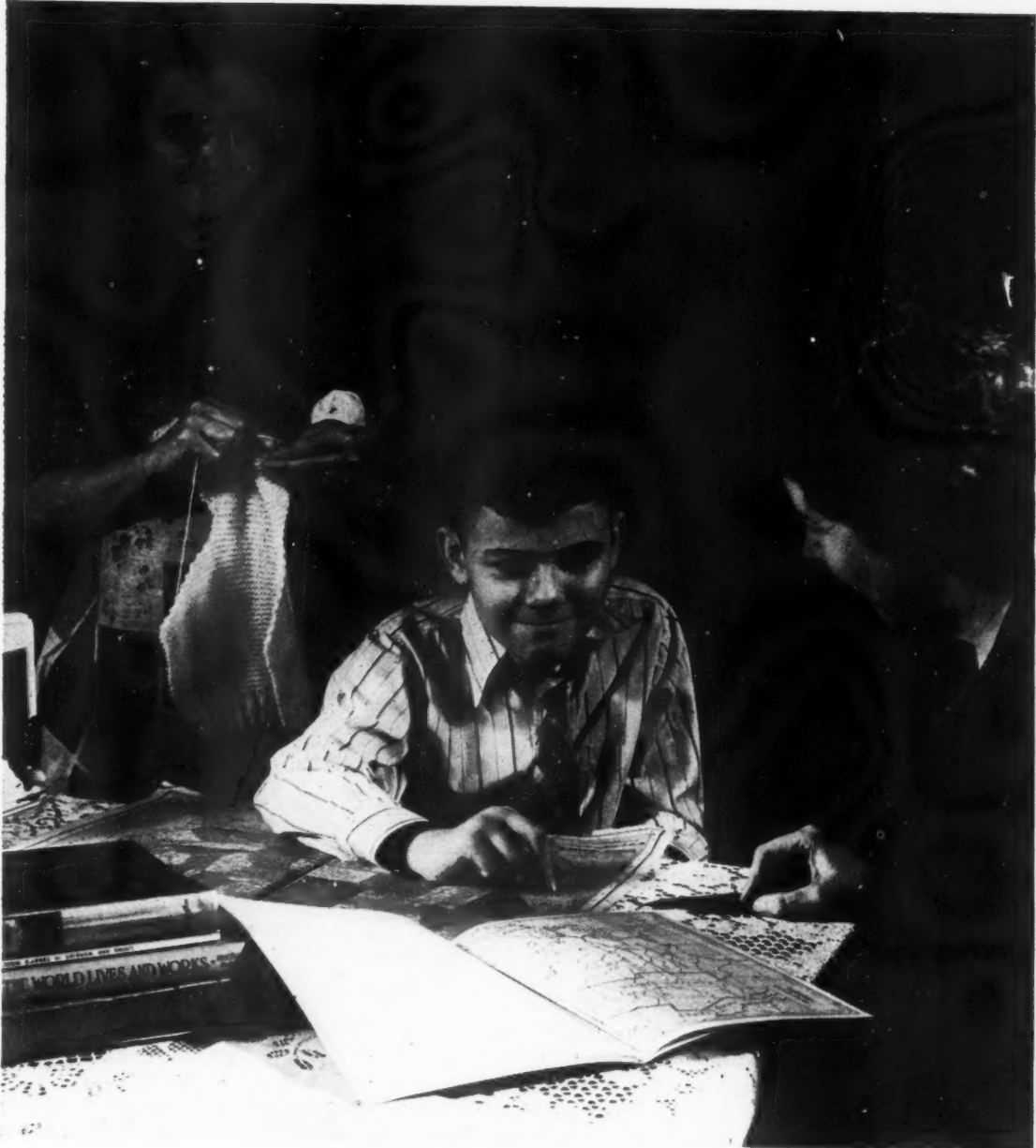
Finger painting seems to relieve tensions and helps to promote creative thinking, but cannot be used with all forms of handicaps.

The use of non-hardening modeling clay is usually a successful experience for everyone. It can be molded and pounded until some form emerges that seems



Detroit Public Schools

Mother and teacher work together on their mutual problem: a home-bound child.



to satisfy each child, and helps him dispel his feelings of frustration. It doesn't matter how crude the product might be to the casual observer!

Wire sculpture is another satisfactory experience for most youngsters. The fact that the wire is so pliable and obedient to the child's will seems to satisfy some inner need.

While wood and even soap carving can be fun for some children, to others it can be quite hazardous. Children with weak muscles and poor coordination should never try to handle sharp cutting tools. This also holds true for work with tin. I haven't yet found a home-bound child able to work with tin successfully.

Getting the 14-year-old polio victim started on weaving small articles he could sell was the beginning of a new interest in life for him. He is now working with leather and getting started on shell jewelry. Already he is talking of the time when he can abandon the wheelchair and move freely about with the help of braces. Just the other day he met me at the door with a set of book ends he had designed and made, using thin copper to tap out the design and backing this with plywood. "How much do you think I can sell these for?" he asked. "They took me two whole days to make, but boy did I have fun!"

Knitting and weaving are excellent therapeutic measures, especially for the girls. And even the boys enjoy making things. Small pieces that can be joined to make a larger one are better than undertaking a big project at the start. Sick children tend to tire easily and quickly become discouraged.

Knitting and embroidery proved to be the best solution for the rheumatic fever victim. Using large designs she had drawn and many bright colors of thread, we made her embroidered pieces into pictures for her room, and also to give as Christmas gifts to relatives and friends. She too has a sense of accomplishment. She has used her time in bed to learn skills many of her contemporaries do not have.

For the active 12-year-old, after much experimentation, we discovered the art of china painting. Using cheap unpainted plates from the dime store, his ability to create interesting designs and to use colors improved so much that he was able to complete cups and saucers for his grandmother and aunts for Christmas. His absorption in this exciting new pastime was so great he was ready to get out of the body cast before he knew it.

The high school junior is getting so much pleasure from designing, that already she is reading widely on the subject and is talking in terms of a course in industrial designing after high school. She has all but forgotten her dream of ballet dancing. Using her handicap as a ladder she is finding a means of

compensating, and is rapidly making the necessary emotional adjustments.

Learning about the great artists, and understanding their work has been of great benefit to the children unable to use their hands. After a study of color, space, and materials they have been able to plan and direct the making of maps and posters to be used in the classrooms of their more active brothers and sisters.

In all our work and experiments there are challenging problems, ranging, for instance, from how to make a paper duck that will hold up his head to how can



Richmond Public Schools



Art media for home-bound children must be carefully selected. Paper mache is fine for youngsters who can move around but may cause discouraging experiences for bedridden child.

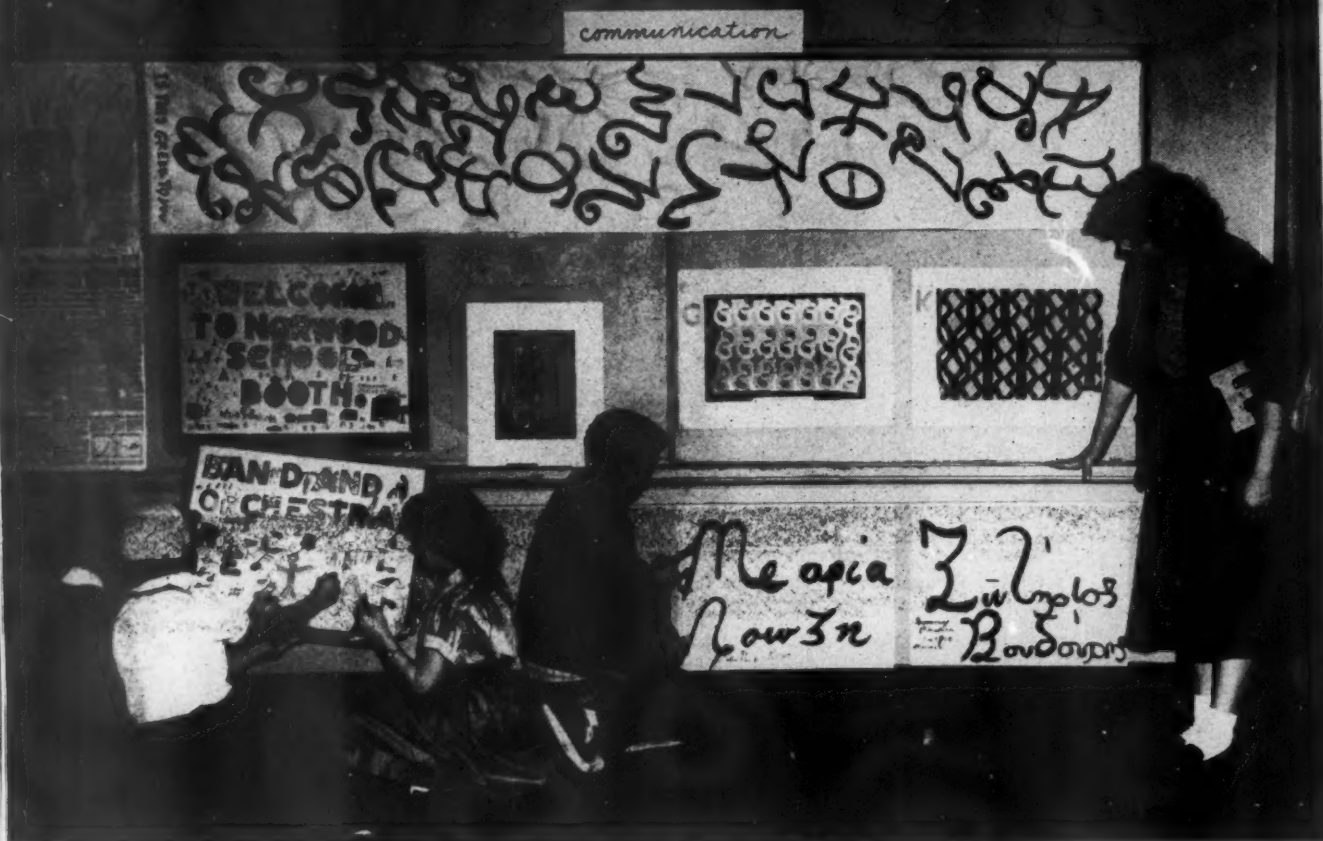
we get the money for the wide variety of materials we would like to have at hand.

The other home-bound teachers and I decided to get as many of our children together as possible for a Christmas party. The children planned and made all the decorations for the tree. Some made things of colored paper, others painted cones and gourds, while still others made pretty ornaments of wire and tinsel.

We were the guests of a seventh grade in one of our elementary schools. These boys and girls without physical disabilities delighted in planning the trays, favors and refreshments for their less fortunate

friends. They also served the refreshments very well and understandingly. The help of local clubs was enlisted for transporting the children. Thus a wonderful experience was shared by all. This cooperative social experiment was a big thing in the lives of all the children. Those of us in charge felt that though it took a "bit of doing" it would well bear repeating at frequent intervals.

From this brief study it may be seen that creative art has an important role in the rehabilitation of physically handicapped individuals and may even point the way to future economic independence. •



# Learning about language

Children spark to concept  
of art as message maker.

By MARY BRADLEY

Instructor of Art  
Ramsey High School  
Birmingham, Ala.

Children are very responsive to the concept of art as a kind of communication. I was inspired to exploit the ability of several Greek children in the eighth grade. I wanted to try to share their love and knowledge of their language which was "Greek" to the rest of us. I sent them to the art room by themselves to make a scroll of the Greek alphabet. (All of them attended Greek school in the afternoons after school.) They worked with large flat brushes, black ink and white paper, about 8 feet long and 18 inches wide. They completed it within the hour, and we displayed it sideways on the bulletin board. For the first time many children saw the beauty of letters — of all letters — as forms.

The communication was effective. A teacher who saw our language art hanging told us of a Chinese boy in high school who would enjoy making a scroll with Chinese characters for us. We provided Wee-on Chin with the materials, but he used his own brushes. He



worked at odd times and just before Christmas we received his scroll of four Chinese proverbs. We thought his work was indescribably beautiful and displayed it on the front blackboard. His translation made us see the beauty of Chinese feeling and thought as well as form. When Wee-on was graduated from Ramsey High School at mid-term, every child at Norwood wanted "to sing for Wee-on" the gift card they had designed for him. Their happiness and friendliness were an outcome of art as a communication that overstepped national and racial boundaries.

They became more concerned with the use of art as a message maker. The third and fourth graders made signs of welcome for the school for parents' night, for our booth at the sidewalk show and for the school recitals. They used the letter forms provided in our "letter box" so that their lack of being able to letter well enough was not in their way. They invented many ways of illustrating and decorating their posters. Several often worked together. They combined crayon, ink, and tempera. One teacher was a little shocked by the fact that their letters were of different colors — but I said, "Doesn't it make it more interesting?" Several began making all-over designs using one letter as a prefabricated part.

A nine year old boy, George Sarantos, had just come over and could hardly speak English. I encouraged him to draw Greek scenes that he loved to remember.

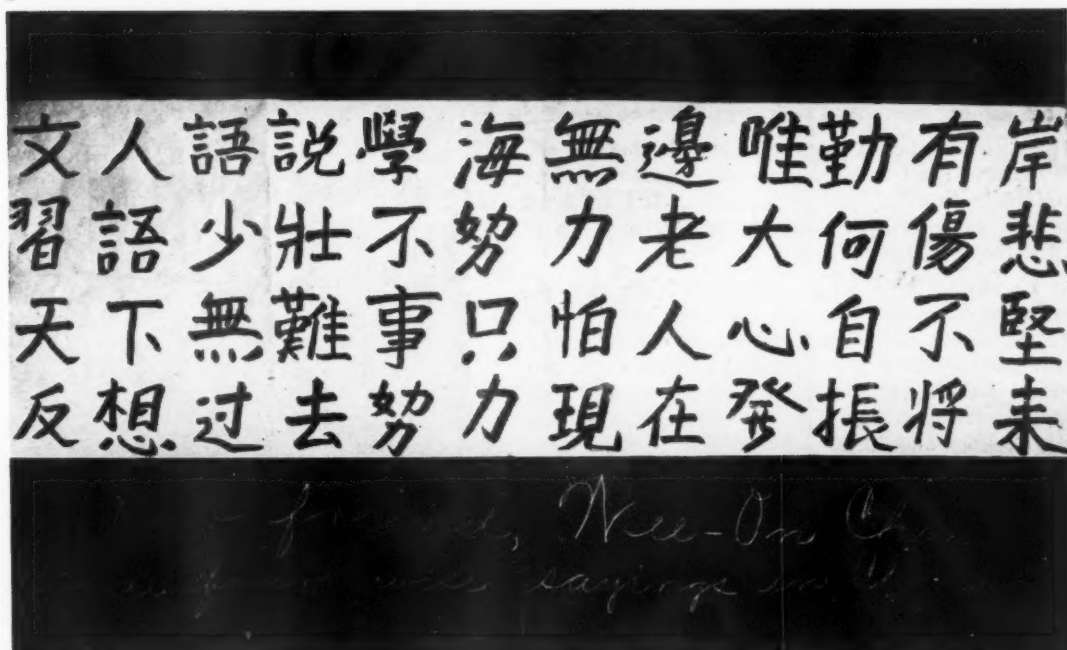
(1) Greek alphabet scroll, made by eighth grade Greek children, helped younger children to see the beauty of letters as forms. When this idea once took hold they translated it into terms of their own language and alphabet. (2) Another impetus came from the artistry of Wee-On Chin's sayings in Chinese.

What beautiful pictures of stone houses, vines heavy with grapes, and well-tilled vegetable gardens! I believe his art helped him to love America better. He was pleased with his pictures — his contribution to his class.

Vance, a fifth grader who always liked to work with wire, made two heads of imaginary islanders talking with each other. He also made a pair of wire ducks talking together. And Peggy Sue made two chickens of corrugated cardboard clucking about their problems.

We spent a class period getting our display on "Communication" ready for the photographer. It was fun too. Through their work they felt a more vital part of a world of communication and understanding of people and animals. They had had something to say with the materials they used. •

2





# MY SCHOOL INT

By CHARLES PHILLIPS

Public School 92, New York City

**Big city principal explains his rosy  
view of creative art program,  
tells what it did for P. S. No. 92.**

It was a happy day when our school in the Bronx was chosen to experiment with a new elementary art program — although when the idea was broached to me, my feelings were mixed. We were already working in so many areas, I wondered whether this would be just a pull in another direction.

Almost intuitively I had a feeling that the program had a lot to offer children, and as the member of the Art Department assigned to supervise the experiment described and discussed it with me, I became more and more certain that the program could be an integrating and unifying project, rather than just another subject area. And so it turned out to be.

The values of the art program extend far beyond art. It concerns itself with people — their growth, hopes, aspirations, interests and personalities. It is in terms of these as well as art processes and products that I value the program so highly.

As I watched the easel painting which the Art Department suggests as a first art experience, I was amazed at the way even the youngest children grew in self-direction. I saw children go to the easel, put on the painting apron, select their paints and wide bristle brushes and go right to work expressing their own feelings and ideas.

I was even more impressed with the way the children at the end of their painting session washed the brushes and returned the paints and brushes to the supply table. They took pride in the attractiveness of the art corner and each accepted the responsibility for care and orderly arrangement of the materials. This implied a high level of discipline. Youngsters with behavior difficulties seemed to find release and



As the experiment progressed the children produced excellent pieces of work in various media.



They translated what they had learned of color relationships into wool stitchery.

# IN THE BRONX...



The attractiveness and orderly arrangement of the art corner imply a high level of discipline.

satisfaction in every phase of the painting experience. Although the finished product was never stressed — since the process is more important than the product — the quality of the art products themselves improved tremendously. As the experiment progressed, the children produced more and more truly excellent pieces of work in various media.

They translated what they had learned of color and color relationships into wool stitchery on wide mesh material. They experimented with colored paper of many textures. They explored the possibilities of ceramic clay. And they fused all of these experiences in designing, constructing and staging puppets.

There was improvement in room organization. In most rooms one could find orderly arrangement, absence of clutter, increased balance between attractiveness and function. Ingenuity on the part of the faculty and children, wholehearted cooperation from the

Art Department, welcome assistance from our Parents' Association, and the judicious allotment of money on requisitions for the experiment, helped overcome a number of problems of supplies, space, equipment and administration.

There was a notable improvement in the appearance of our building. Bulletin board arrangements were more attractive. Periodic displays of children's paintings and drawings added color and beauty to the corridors and increased everyone's interest in the art program.

The enthusiasm of the children was the most exciting outcome. Youngsters want extra time at the easel. Many who finish their arithmetic or other work before the others and who formerly might have waited for instructions, now go to the easel if it's free, or to the Dixie Mesh and wool supply box. Nowhere do you hear "I can't"

(continued on page 47)

# SHOP TALK

## POTTERY NEWS

Have you seen the new AMACO Pottery Supply and Equipment catalog? They have quite a few new items which will interest you such as the 24 colors in AMACO Liquid Underglaze Decorators' Colors. Then there are two non-hardening clays in addition to Permoplast Modeling Clay, three clays which harden without kiln or oven firing, and clays which may be fired in pottery kilns. If you are in the market for a new high temperature kiln you will want to see what AMACO has to offer. Write for your new catalog today: American Art Clay Company, Dept. JA, Indianapolis 24, Indiana. Don't forget that from the same source you may order AMACO Homogenized Show Card Colors and powdered tempera.

• • •

## COLOR PENCILS

For quick color sketches, layouts and designing, PRISMACOLOR pencils are hard to beat. Their colors are rich, they blend well, they won't smear or run. You can buy EAGLE PRISMACOLOR pencils individually or assorted in sets of 12, 24, 36 or 48 different colors. If you would like a chart of the full 48 colors, drop a line to Eagle Pencil Company, Dept. JA, 703 E. 13th St., New York.

• • •

## MORE ABOUT POTTERY

You will be interested in the new free book and catalog recently published by ETTL STUDIOS. Besides having a wide variety of pottery materials and equipment, they describe their new clay, CERAMITE, and how simple it is to fire in the new inexpensive \$8.95 Ceramite oven. Send for your copy from Ettl Studios, Dept. JA, 213 West 58th Street, New York.

• • •

## SOFT STONE

"The stone you cut with a knife" is the slogan of SCULPSTONE, INC. SOFT STONE carving is an ancient craft dating from the days of the Pharaohs and the pyramids. The oldest written record of the use of SOFT STONE is in Sanscrit in the Holy Books of the Hindu. No special tools are needed for SOFT STONE work. Fine carvings can be made with any knife or even a nail file. Other tools which may be used are scrapers, linoleum block carving tools, wood carving tools, vibro-tools, needle files and emery boards. It may be

sawed, glued and polished to a fine luster. It comes in a wide variety of colors including a translucent crystal white stone in the alabaster family used by Italian sculptors. SOFT STONE can be purchased in various cut block sizes or in its natural crude boulder state by the pound. No two pieces are ever exactly alike and all sizes are approximate. For more information including price list, write to SCULPSTONE COMPANY, Dept. JA, 178 Suffolk Street, New York.

• • •

## MODELING CLAY

Artone's Plastolene modeling clay is an odorless clean product that will not stain the hands. It is a plastic modeling clay of uniform quality. It never hardens and can be used over and over again and is guaranteed non-poisonous. It is completely unaffected by temperature or climatic changes.



Ideal for nursery, school, kindergarten, student, amateur, and professional. It comes wrapped in parchment paper, in terra cotta, gray-green, green, brown, clay, red, blue, black, gray, white and yellow. A five-pound brick is only \$1.50, one-pound brick, 30¢. Write Artone Color Corp., Dept. JA, 17-19-21 West Third Street, New York 12, N. Y.

• • •

## CANVASETTE

If you are interested in woodblock cutting and carving tools you probably know the reputation of imported German tools. An informative 8-page folder on wood carving tools plus new price list can be secured free by writing Frank Mittermeier, Dept. JA, 3577 E. Tremont Avenue, New York City. •

# ONE-STOP SHOPPING

## Free and Inexpensive Teaching Aids

Below are listed free and inexpensive booklets, catalogs, and samples offered in the advertising and Shop Talk columns of this issue. To obtain free materials, simply fill in the coupons on this page, one coupon for each item you desire. Starred (★) offers require a small payment and requests for these items must be sent direct to the advertiser. Send all coupons to:

READER SERVICE, JUNIOR ARTS & ACTIVITIES, 542 N. DEARBORN ST., CHICAGO 10, ILL.

### AUDIO-VISUAL

Catalog. Herbert E. Budek Co., Dept. JA, 55 Poplar Ave., Hackensack, N. J. Adv. on page 49. No. 319.

### BRUSHES

School Brush Circular. M. Grumbacher, Inc., 484 W. 34th St., New York 1, N. Y. Adv. on page 48. No. 325.

28-page "School Approved Brushes by Delta" catalog. Write on school stationery to Delta Brush Mfg. Corp., 119 Blecker St., New York 12, N. Y. Adv. on page 46. No. 316.

### CERAMICS

Handbook, "Seramo Modeling Clay." Favor Ruhl & Co., Inc., Dept. JA, 425 S. Wabash Ave., Chicago 5, Ill. Adv. on page 48. No. 336.

48-page Amaco Pottery Supply and Equipment Catalog. Dept. J-11, American Art Clay Co., Indianapolis 24, Ind. See Shop Talk. No. 345.

Book and catalog. Etl Studios, Dept. JA, 213 W. 58th St., New York, N. Y. See Shop Talk. No. 367.

### COLOR PENCILS

Chart of the full 48 colors. Eagle Pencil Co., Dept. JA, 703 E. 13th St., New York, N. Y. See Shop Talk. No. 366.

### CRAFT SUPPLIES

★Catalog. Send 25 cents to Dearborn Leather Co., Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 47.

List of Supplies. Dearborn Leather Co., Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 47. No. 306.

8-page folder on woodcarving tools. Frank Mittermeier, 3577 E. Tremont Ave., New York, N. Y. Adv. on page 47. No. 314.

Handbook of handicraft supplies. Write directly to Leisure Crafts, 528 S. Spring St., Los Angeles 13, Calif. Be sure to state name and address of your school. Adv. on page 51.

New 56 page catalog. Write on official letterhead or send 25c to Craft Service, Dept. J, 357 University Ave., Rochester 7, N. Y. Adv. on page 47.

### LEATHER

Catalog. J. C. Larson Co., 820 S. Tripp Ave., Dept. 3602, Chicago 24, Ill. Adv. on page 47. No. 307.

Catalog No. 9. The Longhorn Co., P. O. Box 6566, Dept. JR, Dallas 4, Texas. Adv. on page 47. No. 331.

### MATS

Folder and prices. Ivan Rosequist, 18 S. Convent St., Tucson, Ariz. Adv. on page 46. No. 329.

### METALS

Booklet, "The New Way to Make Aluminum Trays and Coasters!" and price list. Metal Goods Corp., 614 Rosedale Ave., St. Louis 12, Mo. Adv. on page 45. No. 303.

### MUSIC

EMB Guide. Equipment, supplies, and teaching aids for every phase of music education. Educational Music Bureau, 30 E. Adams St., Chicago 3, Ill. Adv. on page 49. No. 317.

### PAINTS AND CRAYONS

28 page booklet "Nu Media." Dept. B, Wilson Arts & Crafts Faribault, Minn. Adv. on page 47. No. 365.

Crayrite Crayons. 8-stick package and folder, "Getting the Most Out of Crayons," Milton Bradley Co., Dept. JC-36, Springfield, Mass. Adv. on page 2. No. 305.

"How-To" information on all products. Educational Dept., The American Crayon Co., Sandusky, Ohio. Adv. on Back Cover. No. 369.

### PLASTICS

Catalog and Price List, Bulk Plastics. Interstate Training Service, Dept. C49 A, Portland 13, Ore. Adv. on page 46. No. 308.

Catalog and Price List, Plastic Project Kits Interstate Training Service, Dept. C49 A, Portland 13, Ore. Adv. on page 46. No. 309.

Folder, Plastics Training Course. Interstate Training Service, Dept. C49 A, Portland 13, Ore. Adv. on page 46. No. 310.

### RUBBER MOLDS

★Brochure N. Send 10c to Dept. J. Sculpture House, 304 W. 42nd St., New York 36, N. Y. Adv. on page 47.

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# BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

IVAN E. JOHNSON

**CHILDREN ARE ARTISTS**, Daniel M. Mendelowitz,  
Stanford University Press, Stanford,  
California, 1953, \$3.00.

New books on children's art expression are appearing so frequently now that readers are apt to find a repetition of ideas. *Children Are Artists* is superior to many which have appeared within the last two years. The author is a professor of art education at Leland Stanford University. Its concept will not be new to art educators but it should be an informative book on art education for parents. Dr. Mendelowitz writing in a simple and articulate way orients the reader to the nature of child expression and some of the ways in which it comes about. He traces each developmental level as a continuous stream of growth from the scribbler to the stage in which the adolescent discovers his world.

In the early stages of the child's development Dr. Mendelowitz emphasizes the behavioristic aspects of creative expression. As interesting as some of his assumptions are, one wonders if the parent-reader might tend to turn psychiatrist as he studies the projected mind of the child in his drawings. The author pictures the developmental stages, as he perceives them, as reflecting social and spiritual values. He suggests that it is the parent who contributes the setting in which the child may find the greatest opportunity for creative expression. The child's world as seen through his drawings, clay or crafts, is a summary of his values and his purposes. Dr. Mendelowitz contributes nothing new to the art educator's understanding of child art, but he has told it rather well.

The last half of the book is concerned with the art of the adolescent. There seems to be an increased emphasis on the teen-ager becoming aware of form in art. The author feels that the adolescent becomes more conscious of art as it functions in everyday living because he is more concerned with living in an adult world where one must provide for his own comfort and enrichment. He stresses the importance of developing visual sensitiveness or awareness of art form. It is suggested that this may bridge the gap between the uncritical play activities of childhood and the critical attitude toward imaginative activity that characterizes adults. Art educators will find his treatment of "talent" realis-

tic and sensible. Dr. Mendelowitz points out that the talent-concern of parents often causes one of the most frequent blocks to creative expression. It creates an insecurity that causes the adolescent to isolate art from his existence for fear he has no "talent." The author suggests that, regardless of aptitude, the individual can develop a visual awareness and is entitled to opportunities to express himself creatively.

*Children Are Artists* is optimistic. The author writes with such conviction that one would almost believe that art experiences come with foam rubber cushions built in. The parents (and art educators) are reminded that art experiences meet the individual's need for self-expression in a complex society. There are other needs in which art experiences may play a part in meeting which might have been mentioned, i.e., the integrative function of art in learning. *Children Are Artists* meets the need of inquiring parents for a book which summarizes in non-technical terms the creative growth of children.

• • •

**BEGINNINGS: TEACHING OF ART TO CHILDREN**, Minnie  
McLeish and Ella Moody, Studio-  
Crowell, Publishers, 432 Fourth Ave-  
nue, New York 16, N. Y., 1953, \$4.50.

The keen interest in art education in Britain is evident in the increasing number of publications on the subject being brought over to this country. As Number 28 in its "How To Do It" series, the Studio Press has brought *Beginnings: Teaching Art To Children* by Minnie McLeish and Ella Moody. The book contains much good illustrative material and, as one would suspect of this series, much on how to do it. Where techniques and processes are concerned, the authors have chosen a variety of crafts which are interesting to children. Included in the illustrative material are many good reproduction of primitive and folk art.

Only a brief part of the book is devoted to a concept of art education. It treats only casually, perhaps intentionally so, the relation of its suggested activities to the needs and interests of children. As a book with the purpose of explaining the how-to-do-it of techniques and processes, *Beginnings* is one of the better books of its type.



**CATS:** An Engagement Calendar, edited by Bryan Holme, Studio Publications, Inc., 432 Fourth Avenue, New York, N. Y., 1954, \$2.00.

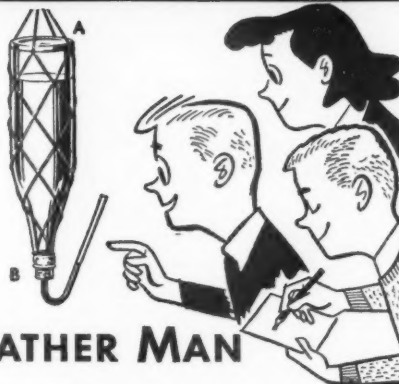
Perhaps it has occurred to many of us that an attractive calendar is needed on the teacher's desk. Often we use whatever the insurance company or local gas company supplies

in the way of a calendar replete with trite, insipid illustrations. Sure to interest children is the calendar edited by Bryan Holme. It contains excellent photographs of cats by internationally known photographers. The teacher of small children will welcome *Cats* both as a convenience and for its good illustrations of cats and their activities. (continued on page 48)

## ENJOYABLE LEARNING EXPERIENCE

A suggestion we hope you find interesting and useful

It is easy to make your own barometer which helps forecast changes in the weather.



## YOUR OWN WEATHER MAN

A barometer measures air pressure. Air pressure changes with the temperature. Fair weather or wet is generally indicated by rise and fall of air pressure.

**The simple equipment for making a barometer is:**

- Four 4 ft. pieces of string to make holder.
- Colorless plastic sipper.
- An empty 7 to 12 oz. beverage bottle.
- Cork stopper to fit.
- Paraffin or household cement.

**Here are directions for making barometer:**

**Step 1** Make a holder for the bottle. See idea-figure 2. Tie center of each 4' string around neck of bottle so that the 8 ends are equal in length and knots are evenly disposed around bottle neck. Proceed to knot adjoining strings, making knots 1" to 2" apart until you have completely enclosed the bottle. Tie string ends together so you may later hang to a hook, bottle neck down. See illus. A.

**Step 2** While making holder, soak plastic sipper in hot water for 15 minutes. Then, under hot water slowly bend one end into "U" shape 2 inches wide. See illustration B.

**Step 3** Bore hole through cork large enough to admit sipper. Fit short end into cork, far enough for it to be firm—about 1/4-1/2 inch.

**Step 4** Fill bottle with water to about 3 1/2 inches from mouth of bottle. Color water with ink or dye.

**Step 5** Into bottle insert cork-with-sipper. Seal sipper to cork. Seal cork to bottle. Use heated paraffin or household cement.

**Step 6** Now turn bottle upside down and hang (see illustration). Hang indoors. Do not hang near radiator or where sunshine reaches it. Hang where changes in room temperature are least.

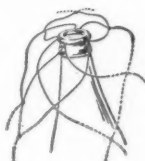


Figure 2

**How to read your barometer.** If air pressure increases, water level in the sipper will recede. So it indicates fair weather. If pressure falls, water will rise and may even drip from the sipper. So, it indicates wet weather. Don't refill bottle unless eventual evaporation causes a need for more water.

It might be fun to mark the highs and lows of water levels in the sipper; and doing so will make your barometer-changes a lot easier to watch.

Above information approved by R. E. LAUTZENHISER, Climatologist U.S. WEATHER BUREAU, and recommended is Weather Bureau's booklet, WEATHER FORECASTING, explains to amateurs atmosphere, pressure, warnings, maps. Write Sup't Doc. Washington 25, D.C. 20¢ postpaid.

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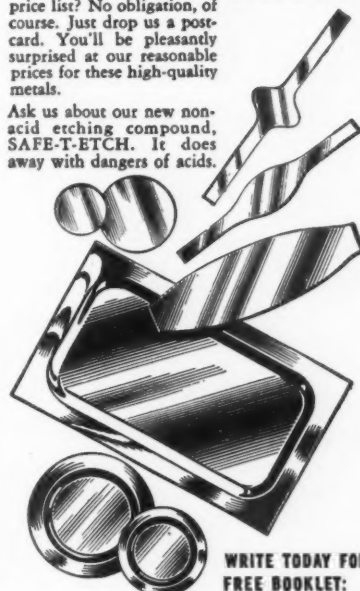
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## The Bronx

(continued from page 41)

draw," or "I don't like to draw."

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Many of us gained in our knowledge of children, their levels of thinking, general levels of development of individuals, something of their personality pictures, creative and imaginative capacities and manual and motor abilities, but we did not utilize art for psychological studies or intensive personality or behavior analyses.

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Our parent group profited from the experiment, too. The enthusiasm of the children was contagious. The attractiveness of the building became a matter for much comment. Parents marveled at the art products of their youngsters, since many of them formerly had had little interest in art activities — or their activities had been limited to tracing or copying.

We noted with pleasure an increased interest, understanding and respect for what the school was doing, for the experiment gave us additional opportunities for parent education. There were many requests as to what parents could do to help the project at school. Many parents' handling of their own children improved. They learned to limit comparison with other children's work and to omit such remarks as "What is this supposed to be?"

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## Books

(continued from page 45)

**BOXES**, Jean Merrill and Ronni Solbert, Coward McCann, Inc., New York, N. Y., 1953, \$2.50.

Art educators are not unmindful of the importance of well-illustrated books to art education.

The noted writer on children's books, Dr. Leland Jacobs of Ohio State University, has pointed out that imaginative and beautiful children's books contribute greatly to their creativeness.

*Boxes* is the type of children's book which has great charm in its story and the illustrations are well integrated in format and concept.

Those of us who have children in our homes or who note the interests of children at school are aware



of the fascination which boxes have for children. Often in lieu of or in preference to toys, boxes become the choice articles with which they can store things, build things or tear apart to see how they work. *Boxes* tells the charming story of how the Zorn brothers made their community realize what an important place boxes played in their every day lives.

Line drawings and water color illustrations with a fresh and bold style are beautiful and have a character which stimulates the child's imagination. The whimsy is akin to that of the Babar books. The plot is fantasy drawn from an adult world as a child perceives it. *Boxes* will probably stimulate the child reader to create his own interpretation of its story •



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## Paint on Cloth

(continued from page 25)

Arthur chose the tree design for his textile but he changed the pattern and added to the variety of colors as he worked on the cloth. The tree is red with a dark blue trunk. The flower is purple with yellow center and yellow dashes out from the purple flower circle like sun rays. The stems and leaves are a conservative green.

Little Barbara works in a more conservative manner than the boys. Her carefully painted flower textile has red flowers and a lattice pattern in blue and yellow. Near her on the table in the photograph is a carousel and music note design painted on light blue denim. The gay colors of rose, yellow, white, and deeper blue are delightful.

The large and small block design in the picture is an interesting dry-brush painting in a rust and dark blue. The colors were reversed when the pattern was repeated. The boy who made it worked so exactly that the free-brush pattern resembles a block print.

One of our favorite textiles is "Red Sugar Bowl." Marcia who designed it first worked on brown paper, painting an orange bowl and a blue mat. Then she tried white paper with an orange-red bowl, dark green curlicues, and a yellow green mat. This color scheme pleased the class, so she painted the large textile. Two of her friends helped her. It is two panels, each one yard wide and two yards long. The original pattern was not traced or stenciled on the large cloth. It was all free brush painting.

Free brush textile painting can be accomplished with ordinary materials. We use unbleached muslin, old pillow cases, pieces of denim or any plain material left over from mother's sewing. Often instead of textile paints, we try thin tempera paint, inks diluted with water or inexpensive dyes in cake form. These are thin and have a flowing quality which the children like.

The children's textiles have a practical use, too. They use them as wall hangings, table mats and in many other decorative ways. •

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